

# **The Renaissance Guitar**

selected and transcribed by  
Frederick Noad

Ariel Publications  
New York • London • Tokyo • Sydney • Cologne

Por que es de todos de todo basado.

Si el fue primero no fue el segundo

El grande Orpheo/ primero inventor

Quien la vihuela parece en el mundo



Orpheus playing the vihuela, a plate from Luis Milan's *El Maestro*, (1536).

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# Preface

*The Frederick Noad Guitar Series* is a response to the need of the very large number of players who have mastered basic guitar techniques and want interesting and well written musical selections for further study and enjoyment. There is an enormous amount of music for the guitar, rivaling or surpassing in quantity that for any other instrument. But the quality of both music and fingering varies enormously, and it is probably true that there is more bad or dull music in print for this instrument than for any other.

The reasons for this poor quality are not hard to find. First, few major composers wrote for the guitar since technical difficulties demand that the composer either play the guitar himself or work closely with a player. Second, the many players who wrote music for the guitar were usually poor composers relying on special effects or superficial charm to attract the listener. Third, editors have rarely had the specialized knowledge to recognize a good guitar piece and have printed music for the guitar that would be considered totally inadequate if published for the piano or violin.

It is thus difficult for even the accomplished player to find good music. Outlets for guitar scores are usually confined to major cities; the majority of players must shop from catalogs supplied by publishers and invariably have to discard much of what they buy. Anthologies are few, and in many of these the player responsible for fingering has altered the original score to suit his own taste.

There does exist, however, much fine music, and I think that such music should be presented in reasonably priced and easily accessible editions. This series attempts to meet this goal. The series is conceived in three parts—Renaissance, Baroque and Classical. The books contain original transcriptions as well as recognized favorites and present much music unavailable elsewhere. In addition, I have put each period in perspective and introduced the major composers, forms, and playing styles of the time. The selections are classified in three levels: basic, intermediate, and advanced. Brief notes are given at points of technical difficulty. It is hoped that the learner will find enjoyment in the early sections and that the seasoned player will find material in the more challenging works. However, at all levels I have tried to maintain a high standard of musical interest. The selections have been carefully transcribed from original sources, either manuscript or first edition, and every effort has been made to respect the composer's intention.

These anthologies, however, must inevitably represent the taste of one person. It is impossible to please everyone, but I hope most sincerely that other players will share, at least in part, the pleasure I have found in these selections.

FREDERICK NOAD

# Introduction

Although separated in time from us by almost four centuries, the late Renaissance provides a most fruitful and enjoyable source of music for the guitarist. The tunes were lively and straightforward; the forms uncomplicated; and, most important of all, some of the best composers of the period were writing for plucked strings. The later popularity of keyboard instruments relegated the guitar and lute to a relatively minor role in the history of music, but in the Renaissance the repertoire for plucked strings was the largest and most important body of instrumental music.

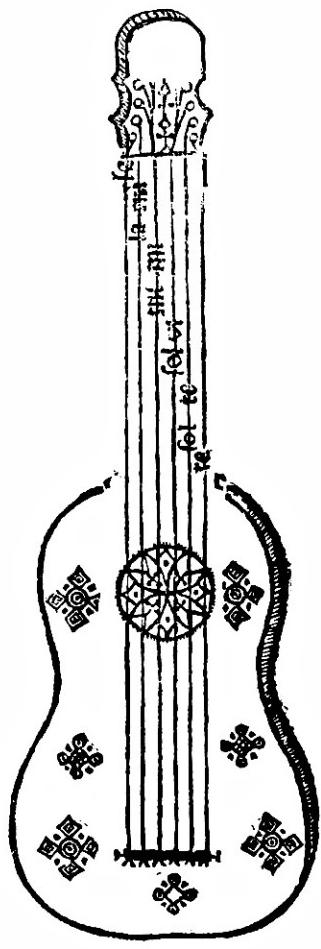
The music in this collection is drawn from pieces for the vihuela, guitar, lute, bandore, and lyra-viol. To understand both the chronology and character of the repertoire, it is perhaps easiest to discuss it in connection with the instruments for which it was originally written.

# Music for the Vihuela

In many ways, the vihuela was the instrument of this period closest to the modern guitar. Its shape was similar, although its body was somewhat smaller and thinner. Its six strings were paired in unison for extra resonance, much like the twelve-string guitar of today, and these pairs are known as "courses."

The vihuela tuning varies from the modern guitar only in the tuning of the third string, which was tuned a semitone lower. Thus by tuning the guitar G string down to F♯ it is possible to read original music directly.

The actual pitch of the vihuela varied; it ranged from Luis Milan's vague instruction to tune the top string "as high as it will go" to more specific recommendations by the other composers. The range of the top string appears to have been from the E of the modern guitar to an A a fourth higher, though the latter tuning was probably reserved to smaller instruments of shorter string length.

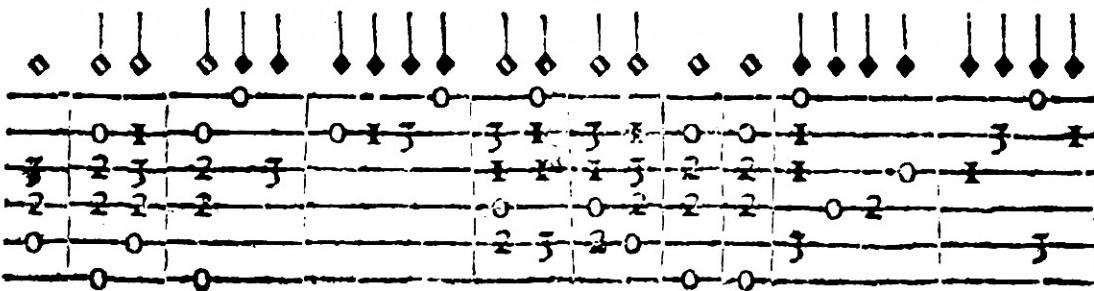


Vihuela

The printed literature exists in eight books which include solo songs and arrangements of choral works, as well as instrumental solos. These works are Luis Milan's *El maestro* (1536); Luis de Narvaez's *Los seys libros del Delphin* (1538); Alonso de Mudarra's *Tres libros de musica en cifra para vihuela* (1546); Enriquez de Valderrábano's *Silva de Sirenas* (1547); Diego Pisador's *Libro de musica de vihuela* (1552); Miguel de Fuenllana's *Orphenica lyra* (1554); Juan Bermudo's *Declaracion de instrumentos* (1555); and Estebán Daza's *El Parnaso* (1576).

Many of the extended pieces which appear in these books are not particularly suitable for modern performance since they tend to amble on in a quite pleasant but not very striking fashion. However, there are some notable exceptions, particularly Mudarra's "Fantasia," in which he imitates the style of a famous harpist of the day, Ludo-vico. This is reproduced on p.108. Valderrábano is represented by his "Sonnet" on p. 39 which has the charm and feeling of a lullaby. Vocal works include Milan's "Toda mi vida os ame" p.56 , for which two accompaniments are given. Against the simple accompaniment the singer would elaborate the vocal line (*hacer garganta*), but when the guitarist played the ornamental accompaniment the singer would keep to the written notes (*cantar llano*). "Morenica de me un beso" p.68 by Juan Vasquez, which is found in Fuenllana's *Orphenica lyra*, has great charm and gaiety, and his songs in general stand out as the most interesting of the period.

The vihuela music in these books is printed in tablature rather than conventional musical notation. The six courses of the vihuela are each represented by a line, and a number on the line indicates the fret to be played. The time is indicated above the lines.



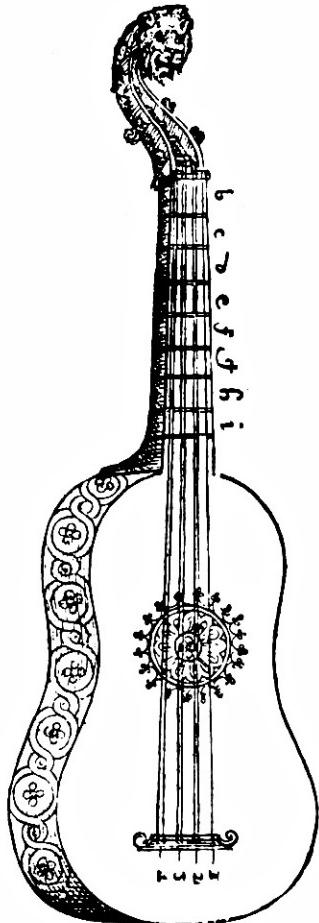
The example shown is the opening of the pavane by Luis Milan transcribed in full on p.40 . Note that the time indications give only the period from one note or chord to the next; the player or editor must decide which notes are held over.

The later books used the same form of notation, except that the highest string was represented by the bottom rather than the top line. Milan's arrangement corresponds to French lute tabulature, although the French used letters rather than numbers. The form used by other vihuela composers corresponds to Italian lute tabulature.

The example shown from Narvaez's "Guardame las vacas" illustrates the Italian form. The full transcription of this piece appears on p. 78; it is an interesting and melodious example of the earliest form of theme and variations.

# Music for the Guitar

Juan Bermudo, in the work mentioned above, states that the only difference between the vihuela and the guitar was in the number of courses, the guitar having four while the vihuela had six. The tuning of the Renaissance guitar was the same as that of the top four strings of the modern guitar; the actual pitch was usually a tone lower. The strings were usually doubled although the highest string was sometimes a single (as in the lute). The limited amount of strings called for more ingenuity from the composer, and the small surviving literature shows that the challenge was not very well met, at least on the part of the French composers. In addition, the surviving fantasias of the Italian Melchior de Barberis are disappointing for their poverty of invention.



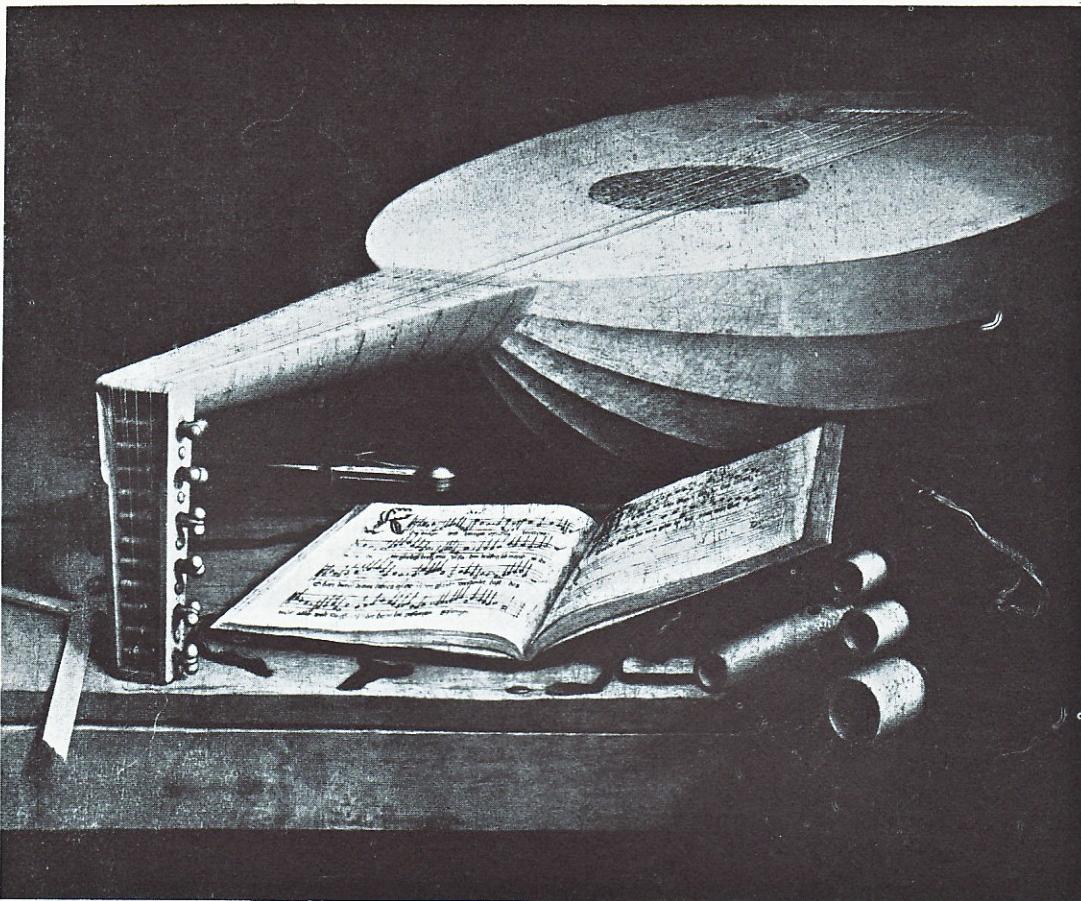
Four-course guitar

A brighter moment from the extensive collections of Adrien Le Roy is given in "Branle de Bourgogne" on p.30 . But by far the most sophisticated handling of this limited instrument is shown by Miguel de Fuenllana who devotes a section of *Orphénica Lyra* to the guitar. His "Fantasia," transcribed on p.74 , has the quality of a beautifully executed miniature and leads one to believe that the Spaniards were more familiar than the other nationalities with the guitar. Further evidence for this is afforded by some guitar works in Mudarra's *Tres Libros de Musica* which, although of only average interest, are at least competently constructed.

It is probably correct to assume that the four-course guitar was used mainly for chording in song accompaniment and for this reason was more a popular than a sophisticated instrument.

# Music for the Lute

The lute is distinguished from instruments of the guitar family by its pear-shaped body made of a number of curved ribs. The peg head containing the tuning pegs did not project beyond the fingerboard as on a guitar, but was angled back probably for the convenience of the player performing in a confined space with other musicians.



Renaissance lute. Detail from Holbein's *The Ambassadors*.

Its six courses were known by name, the highest being the treble, and the others in descending order the small mean, great mean, contratenor, tenor, and bass.

The music for the lute was written in tablature, the most common forms using letters to indicate the appropriate frets (*a* for open string, *b* for the first fret, and so on).

The tuning of the sixteenth-century lute is comparable to that of the vihuela, the most usual pitch being a third higher than the modern guitar. However, unlike the vihuela, the highest string was not doubled, and later in the century extra courses were added. The seven-course lute had an additional bass pair a fourth below the sixth course (D), and the eight-course had an additional pair one tone below the sixth (F).

The repertoire for the lute is so vast that it is impossible to treat it with any completeness in a work of this sort. It was the uncontested leader of musical instruments of the sixteenth century as many contemporary writings attest. Typical is this extract from a poem commemorating the entry of Queen Anne of Denmark into Edinburgh in 1590—"Sum on Lutys did play and sing / Of instruments the only king."

The collection in this book is largely drawn from the golden age of English lute music (about 1580–1620) although some fine continental composers are represented. It was during this same period that the English "ayre," or lute song, reached its highest point giving us some of the most beautiful songs in the English language.

For the solo pieces the bulk of the sources are in manuscript form and are in fact the handwritten lute books of players of the time. Some, such as the neat and precisely written book of Jane Pickering, are in the same handwriting throughout. In others the handwriting varies; perhaps a visiting lutenist may have been prevailed upon to add a piece to the family book. A particularly interesting example is the Dowland lute book, now in the possession of the Folger Shakespeare Library in Washington, D.C. Beginning with some anonymous but very well constructed beginner's pieces (see "Wilson's Wilde" on p. 26 and "Lesson for Two Lutes" on p. 27), later pages contain autograph compositions by John Dowland, the most famous lutenist of the period. The book remained in the Dowland family until this century, when it was sold by M. L. Dowland.

The most complete printed anthology of English lute music was collected by Dowland's son Robert and published in 1610 as *A Variety of Lute Lessons*. The word "lesson" was widely used to mean a solo piece, in the same sense as *étude* or study, and the collection is much more an anthology than an instruction book, although there is some introductory didactic text.

Thomas Robinson's *School of Music* (1610) makes amusing reading; the instruction is in the form of a dialogue between a music master and a knight who has children to be instructed. His book, Robinson claims, will teach anyone to play a piece at first sight ("if it is not too trickified"). The example of his music "Toy for Two Lutes" on p. 72, is pleasant and certainly not "trickified."

Non-English printed sources of solo music include the very large *Thesaurus harmonicus* (1603) of Jean Baptiste Besard, a leading French composer-lutenist, and Georg Fuhrmann's *Testudo Gallo-Germanico* (1615) from which the Mertel piece on p. 50 is derived.

Lute songs often appeared in attractively printed books of the period, in which the pages were so arranged that a group could sit around a table sharing the same book. Most songs have four parts but were equally popular as solo songs to the lute or viola da gamba.

XX. CANTVS.

One heavy sleepe, Image of true death  
And clost vp there my weary weeping eyes, whose spring of tears doth stop my  
viall breath, And tears my hart with sorrows figh woulc cry. Come & posse my tired thought,  
worne foule, that living dics, ij. ij. till thou one me besoule.

BASSVS.

One heavy sleepe the image of  
time death and clost vp my weary we-  
ping eye, whose spring of tears doth stop  
my viall breath and tears my hart with  
feare my mind thought as worn fule, living  
dies, ii. till thou one me besoule.

ALTVS.

One heavy sleepe the image of  
time death and clost vp my weary we-  
ping eye, whose spring of tears doth stop  
my viall breath and tears my hart with  
feare my mind thought as worn fule, living  
dies, ii. till thou one me besoule.

TENOR.

One heavy sleepe, heavy sleepe, the image of true death, and clost vp there,  
my weary, ii. weeping eyes, whose spring of tears doth stop my viall breath, And tears my  
hart with sorrows, figh woulc cry. come and posse my tired thoughts worn foule, that  
living dies, ii. till thou one me besoule.

Come shadow of my end and shafe of refl.  
Aled to deare child to this black fall night,  
Come thou and charme thereribell in my beff,  
Whise waking fancies doth my mind affright.  
O come sweet sleepe, come or I die for ever,  
Come as my lat sleepe, coms or come never.

A page from John Dowland's *First Booke of Songes or Ayres*, (1597).



Amid such a treasury of good songs it is hard to select favorites; but I have chosen works that represent a range of feeling, from the heavy melancholy of Dowland's "Come Heavy Sleep" to the lyrical and frivolous "When from My Love" of John Bartlet. I have somewhat reluctantly modernized the Elizabethan spelling of some words where I felt that the meaning of the lyric might otherwise be lost. When sung, the difference in pronunciation is not perceptible.

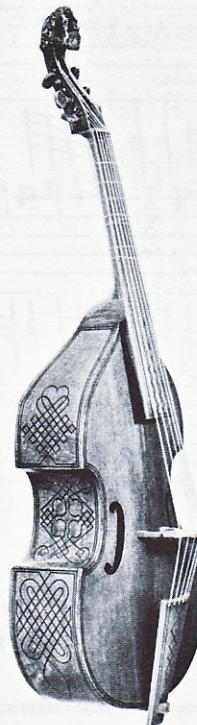
## Music for the Bandore and Lyra-Viol

The bandore (also bandora or pandora) was a metal-strung bass instrument of the cittern family. These instruments were characterized by a flat back and a rounder thinner body than the lute. The music was also written in tablature, and the tuning was comparable to the top five strings of the guitar, the bottom string being one tone lower than the fifth. The example given, "The Night Watch" by Anthony Holborne (p. 61), was chosen more because it was a good popular tune of the time than from a desire to include a work for this instrument, although the bandore was very popular in the instrumental combinations, or "consorts," of the period.

The lyra-viol was a member of the bowed viol family that was used more often for contrapuntal or chorded music rather than the single lines usually associated with these instruments. In fact, any bass viol could be used to play "lyra-way," but the music was customarily played on a slightly smaller instrument which would ease the stretch requirements for the left hand in making chords. After 1600 the increasing virtuosity of viol players appears to have given some challenge to the former supremacy of the lutenists. (See, for example, John Dowland's rather defensive introduction to his *Pilgrim's Solace* in 1612.) "Mr. Southcote's Pavan," the duet for two lyra-viols by Thomas Ford on p. 116, was chosen for the well-balanced and attractive interplay between the two instruments.



Bandore



Lyra-Viol

# Form and Style of Performance

The fantasy was the most developed form of purely instrumental piece with no dance association. Many of the contrapuntal devices later used in the fugue are employed, and in general the fantasy represented the most sophisticated writing of the lute composers. Other instrumental pieces of a more lighthearted nature were given fanciful titles such as toy, nothing, jump, and so on.

With the exception of the fantasies the solo forms are predominantly those of dance music. Pavanes and galliards abound, sometimes linked by the same thematic material as in John Johnson's "The Flatt Pavin" (p.93) and his following "Galliard" (p.96). The pavanes were a more stately dance than the galliards, which had leaping steps and a faster pace. It is clear that not all the pieces were intended for dancing; and some, such as Dowland's "Melancholy Galliard" (p.80) would lose their character if performed in strict dance tempo.

The alman (spelled also almain, almayne, and so on) translates literally as "German dance." In this period it was used as the title for pieces in duple time of moderate tempo. In comparing it with the galliard, Thomas Morley wrote, "The Alman is a more heavie daunce than this (fitlie representing the nature of the people [German] whose name it carieth) so that no extraordinary motions are used in the dauncing of it." (*A Plaine and Easie Introduction to Practicall Musicke*, 1597.)

The other principal form is that of theme and variations, usually on a well-known folk melody of the time. Narvaez's "Guardame las vacas" is one of the earliest examples of this form, and English lute music abounds with arrangements of "Walsingham," "Go from My Window," "Greensleeves," "Bonny Sweet Robin," and so on.

There is so much variety of style from piece to piece that individual recommendations have been given in the notes to each composition. However, it is possible to say in general that Renaissance music does not lend itself to a rubato or romantic style of phrasing. This does not mean that a mechanical performance is necessary for authenticity; there is ample opportunity for variation in dynamics, tone, color, and so on. The music is extremely vital, and a dry academic rendering of it is both dull and inappropriate.

Ornamentation has been kept to a minimum, being more a characteristic of the transition to the baroque period. The ornaments are in fact written into the pieces in the form of florid repeats or divisions, and further elaboration succeeds only in gilding the lily.

# About the Music

In transcribing these pieces for the guitar, I have tried to produce playable and natural versions for the instrument while keeping every possible part of the original. The lowest courses of the lute have had to be transposed an octave, but since they were little used this is not a serious problem. The music for the four-course guitar and vihuela has necessitated no changes of this kind, and the lyra-viol music lies comfortably on the guitar without alteration.

It has been necessary to transpose the keys of the lute pieces to adapt to the lower pitch of the guitar. Thus the music is not in its true pitch, but it is in its correct relationship to the open strings. Guitarists may wish to remedy this by putting a capodastro on the third fret, which will result in both the correct key and correct relationship to the open strings. Transposing up by any other means makes the music extremely difficult, if not impossible, to play.

The choice of pieces is personal, so there is no particular balance between countries of origin or individual composers. I have invariably preferred to choose music for qualities that appeal to me rather than suffer the restriction of even representation.

I have not presumed to correct these excellent composers in any way except in the case of obvious typographical errors. However, I have occasionally dropped a note in a chord where the chord was easy and natural to the lute but difficult and strained on the guitar. This is from a desire to preserve the continuity of a phrase or cadence, which I feel serves the composer's intention better than some technical contortion to save a note. The problem can often be solved by tuning the third string down a semitone, but inexperienced players have such a resistance to doing this that I have in general avoided the expedient. However, two pieces for the advanced player, the fantasias by Dowland and Mudarra, are fingered this way to ease technical problems. In all cases, the suggested fingering is editorial.

Although scholarship has its important place, I feel that the main purpose of publishing music is to enable it to be played and listened to with enjoyment. Hence the study notes are directed to the player to assist him in learning the piece, and biographical and musicological references are brief. The player interested in further reading will find material suggested in the notes.



Renaissance duet

# Spagnioletta

This piece, taken from an Italian manuscript source by the nineteenth-century musicologist Oscar Chilesotti, is an example of the popular tune *Españoleta*, or “Little Spanish Tune.” An orchestrated version of the tune may be heard in Joachin Rodrigo’s *Fantasia para un gentilhombre* for guitar and orchestra.

The tempo should be moderate, about  $\text{♩} = 116$ , but with a lilt and no heaviness.

**1** A slight stress on the first beat here will help to establish the changed pattern of phrase.

Anonymous

The image shows five staves of musical notation. The top staff is in 3/4 time, G clef, and includes dynamic markings like  $\circ\overline{p}$ ,  $\overline{p}$ ,  $3\overline{p}$ , and  $3\overline{p}.$ . The second staff begins with a key signature of  $\frac{1}{2} I - -$  and continues the 3/4 time. The third staff starts in 6/8 time with a G clef. The fourth staff features a treble clef and a key signature of  $\frac{3}{2} \#$ . The fifth staff concludes with a treble clef and a key signature of  $\frac{4}{3} \#$ .

# Tanz

This lighthearted dance is taken from *Testudo Gallo-Germanico*. The word *Testudo* means lute, or more literally “tortoise shell,” from the myth that the first lute was the result of a tortoise decaying. Its entrails were stretched across the shell, and when plucked they had a musical sound. This unlikely story is widely quoted in early treatises.

As the bass pattern is the same throughout, it may be practiced by itself before adding the melody. All three bass notes should be played with the thumb, the melody with alternating free strokes.

Suggested tempo is a brisk  $\text{♩} = 176$ .

6th to D

Georg Fuhrmann

The sheet music contains six staves of music. The first five staves are identical, each consisting of a treble clef, a key signature of one sharp, and common time. The first staff begins with a bass note (thumb) followed by a melody note (upstroke). Subsequent measures show a repeating pattern of bass and melody notes. The sixth staff is also identical to the others, continuing the pattern. Measure numbers 1 through 6 are placed above the staves. The bass line is marked with 'p' (thumb) and the melody with alternating up and down strokes. The title 'Tanz' is at the top, and 'Georg Fuhrmann' is to the right of the key signature. The instruction '6th to D' is on the left.

# Branle Gay

Besard was a highly respected French lutenist who was also trained as a lawyer. His large collection of his own and other composers' music was published in Cologne in 1603.

The branle was a lively country dance, often characterized by an unchanging or "drone" bass. Like the preceding piece, this dance depends for its effectiveness on a fast tempo, preferably about  $\text{♩} = 144$ .

- 1 The third finger is important here to release the second finger for the E bass.
  - 2 Notice the small minus sign by the first finger indication. This means that the first finger travels from the G♯ to the A without losing contact with the string. It does not mean that the slide should be audible.

6th to D

Jean Baptiste Besard

The image shows the first ten measures of the musical score for 'The Star-Spangled Banner'. The key signature is one flat, and the time signature is common time (indicated by '4'). The vocal line begins with a melodic line consisting of eighth and sixteenth notes. Measures 1-3 feature a bass line with sustained notes and eighth-note chords. Measures 4-6 show a more complex harmonic progression with eighth-note chords and sustained notes. Measures 7-10 continue the melodic line with eighth and sixteenth notes, maintaining the rhythmic pattern established earlier.

The image shows a single line of sheet music for guitar. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure consists of two eighth-note pairs connected by a brace, with the first note at position 0 and the second at position 1. The second measure contains three eighth-note pairs: the first at position 0, the second at position 1, and the third at position 0. The third measure starts with a measure repeat sign and continues with three eighth-note pairs: the first at position 0, the second at position 3, and the third at position 1. The fourth measure begins with a dynamic marking of  $\overline{p}$ . The fifth measure starts with a measure repeat sign and concludes with a dynamic marking of  $p$ .

A musical score page featuring two staves of music. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a circled '4'. Measure 11 begins with a note on the first beat. Measure 12 starts with a note on the second beat. The music consists of eighth-note patterns with various dynamics like forte (F), piano (P), and sforzando (sf).

Musical score for piano, page 5, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef. Measure 1 starts with a whole note followed by a half note. Measures 2-4 show a series of eighth-note patterns. Measures 5-6 continue the eighth-note patterns. Measures 7-8 show a return to the earlier patterns. Measure 9 ends with a half note. Measure 10 ends with a whole note. Various dynamics like forte (f), piano (p), and mezzo-forte (mf) are indicated. Measure numbers 1 through 10 are written above the staff.

# Toy

This piece is from the very large manuscript collection known as D.D.2.11 in the Cambridge University Library, dating probably from the last decade of the Sixteenth-century. Little is known about Francis Cutting except the popularity and high caliber of his music.

In musical terms a toy was, logically enough, something to play with and enjoy, in much the same sense that "recreation" was a title given to later pieces.

Suggested tempo is  $\text{♩} = 144$ .

- [1] Remember to take a full bar here (rather than only five strings) in preparation for the following chord.
- [2] An accent here will bring out the interesting cross-rhythm.

Francis Cutting

The musical score consists of three staves of handwritten notation on a single staff system. The notation uses a treble clef, common time, and a key signature of two sharps. The first staff begins with a dotted half note followed by a series of sixteenth-note patterns. The second staff continues with a similar pattern, featuring a dynamic instruction [1] II----- above the staff. The third staff concludes the piece with a final set of sixteenth-note patterns.

# Wilson's Wilde

This piece is from the Dowland lute book. Although easy to play, it is a very effective composition because of the amount of variety in a simple framework. Each of three themes is followed by an ornamented repeat; if the themes are treated with a sustained quality, the repeats may be given an interesting contrast by being played with a brisk attack.

Suggested tempo is  $\text{♩} = 152$ .

Anonymous

The music is composed of eight staves of tablature for a lute or guitar, with a basso continuo staff below. The key signature is G major (one sharp). The time signature is 3/4 throughout. The first staff begins with a dotted half note followed by a sixteenth-note pattern. Subsequent staves introduce different melodic motifs, each followed by an ornamented repeat. Measure numbers are indicated above the staff lines. Basso continuo markings (pedal points) are shown below the continuo staff.

# Lesson For Two Lutes

Taken from the same manuscript as the preceding piece, this delightful but simple duet should present no technical difficulties if the fingering is strictly followed. A comfortable andante tempo is suggested, about  $\text{♩} = 88$ .

Anonymous

The sheet music consists of eight staves of musical notation for two lutes. The top staff is for the first lute and the bottom staff is for the second lute. The music is in common time (indicated by '1/2 II' at the beginning) and the key signature is C major (two sharps). The notation includes various note heads (open circles, solid dots, and dashes), vertical stems, and horizontal bar lines. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4'. Pedal points are marked with 'P' below the notes. The music is divided into measures by vertical bar lines.



# Shall I Come Sweet Love To Thee

Although Campion was not a professional musician, having trained first in law and later in medicine, his poetry and music are among the finest examples of the period. This song is taken from his first *Book of Ayres*. He published four books of "ayres" altogether and shared another with Philip Rosseter. In an introduction he wrote, "These Ayres were for the most part framed at first for one voice with the lute or viol, but upon occasion they have since been filled with more parts, which who so please may use, who like not may leave."

The song should be taken at a gentle tempo to fit the lyric. The singer may wish to ornament one of the verses; a typical example of florid ornamentation is given for this song in the *New Oxford History of Music* (vol. 4, edited by Gerald E. Abraham, 1968, p. 217).

6th to D

Thomas Campion

The musical score consists of three staves of notation. The top staff shows the vocal line and a basso continuo line. The middle staff begins with a fermata over a note, followed by the vocal line and continuo. The bottom staff begins with a fermata over a note, followed by the vocal line and continuo. The notation includes various note heads, stems, and bar lines. Fingerings and dynamic markings are present above the notes. The vocal line starts with a dotted quarter note followed by an eighth note, then a half note, and a half note. The continuo line features chords and bass notes.

Will you find no fain - ed let?

Let me not for pit - y more, Tell the

long, long hours, Tell the long hours at your door.

Who can tell what thief or foe,  
In the cover of the night,  
For his prey will work my woe;  
Or through wicked soul despite,  
So may I die unredressed,  
Ere my long, long love,  
Ere my long love be possessed.

But to let such dangers pass,  
Which a lover's thoughts disdain,  
'Tis enough in such a place,  
To attend love's joys in vain.  
Do not mock me in thy bed,  
While these cold, cold nights,  
While these cold nights freeze me dead.



# Branle De Bourgogne

Taken from Le Roy's *First Book of Tablature for the Guitar* (1551), this country dance is one of the earliest examples of printed guitar music.

An extra stress should be given to the first beat of each measure to give a dance feeling, particularly to the single A beginning measure five, and wherever this figure is repeated.

Suggested tempo is a lively  $\text{♩} = 120$ .

Adrien Le Roy

Adrien Le Roy

# The Parlement

From the Dowland manuscript, this piece seems to be based on *Kemp's Jig*, a popular tune of the time associated with Will Kemp, the famous English comic actor and dancer.

Suggested tempo is brisk, about  $\text{♩} = 144$ .

**I** It is important to release the third finger from the low C at this point to avoid an ugly clash with the upper C#. The change of key is somewhat sudden, but it is helped by stressing the C#.

6th to D

Anonymous

The musical score consists of three staves of tablature for a six-string guitar. The first staff starts in G major (two sharps) and transitions to D major (one sharp) around measure 10. The second staff begins with a key signature of one sharp. The third staff continues the melody. Fingerings (1, 2, 3, 4) and dynamic markings (p, f) are included. Measure numbers are present above the staff lines.

# If My Complaints Could Passions Move

This song is from Dowland's *First Book of Songs or Ayres*, originally published in 1597. By the standards of the time it was a most successful book; and several of the songs, including this one, were highly popular in solo lute and instrumental versions. The instrumental title for this piece was "Master Piper's Galliard."

The tempo should be comfortable but not too slow.

John Dowland

If my complaints could passions move,

Or make love see wherein I suf - fer wrong,

My pas - sions were e - nough — to prove,

That my de - spairs had gov - erned me too long.

O Love, I live and die in thee;

Thy grief in my deep sighs still

II ----- 1

speaks; Thy wounds do fresh - ly —

bleed in me; My heart for

II -----

thy un - kind - ness breaks,

Yet thou dost hope when I des - pair,  
III -----,

And when I hope thou mak'st me hope in vain,

Thou say'st thou canst my harms re - pair.  
III -----,

Yet for re - dress thou let'st me still com - plain.

Can love be rich and yet I want?  
Is love my judge and yet am I condemned?  
Thou plenty hast, yet me dost scant;  
Thou made a god, and yet thy power condemned?  
That I do live it is thy power,  
That I desire it is thy worth,

If love doth make men's lives too sour,  
Let me not love, nor live henceforth.  
Die shall my hopes but not my faith  
That you, that of my fall shall hearers be,  
May here despair, which truly saith:  
I was more true to Love than Love to me.

# Volt

This very popular piece was untitled in the Dowland manuscript but appears elsewhere under the title of *Volt* or *La volta*. It appears frequently in Italian lute sources and was probably originally Italian.

Suggested tempo is  $\text{♩} = 116$ .

- The only technical problem lies in the first two measures, where the change from the second to fifth position should be made evenly and without hurry.*

6th to D

Anonymous

The musical score consists of three staves of lute notation. The key signature is A major (two sharps). The time signature starts at  $\frac{2}{4}$  and changes to  $\frac{3}{4}$  in the second measure. The first staff begins with a dotted half note followed by a sixteenth-note pattern (1, 2, 4, 1, 4, 1, 2, 4) and a dotted half note. The second staff begins with a sixteenth-note pattern (-4, 2, 4, -4) and a dotted half note. The third staff begins with a sixteenth-note pattern (2, 0, 3, 0) and a dotted half note. The notation includes various slurs, grace notes, and dynamic markings like  $p$  and  $p\cdot$ . The music transitions from the 6th position to the 5th position, as indicated by the title "6th to D".

# Recercate Concertante

To make this attractive duet, Matelart took a lute fantasia of the famous Italian composer Francesco da Milano and added a second part to it. He published his duet version in 1559. The upper part may be played as a solo. Players interested in exploring more of this music are referred to Arthur Ness's very scholarly and complete work *The Lute Music of Francesco da Milano* (Harvard University Press, 1970), which gives tablature and keyboard transcription.  
Suggested tempo is  $\text{♩} = 80$ .

Francesco da Milano & Joanne Matelart

A musical score for two voices in 2/4 time, major key signature of two sharps. The top voice has a treble clef and the bottom voice has a bass clef. The score consists of five measures. Measure 1: Top voice has a single note at the beginning. Bottom voice has a note at the end. Measure 2: Top voice has a note with a circled 2 above it. Bottom voice has a note with a circled 1 above it. Measure 3: Top voice has a note with a circled 2 above it. Bottom voice has a note with a circled 1 above it. Measure 4: Top voice has a note with a circled 1 above it. Bottom voice has a note with a circled 3 above it. Measure 5: Top voice has a note with a circled 2 above it. Bottom voice has a note with a circled 0 above it.

A continuation of the musical score from the previous page. It consists of five measures. Measure 1: Top voice has a note with a circled 2 above it. Bottom voice has a note with a circled 3 above it. Measure 2: Top voice has a note with a circled 1 above it. Bottom voice has a note with a circled 0 above it. Measure 3: Top voice has a note with a circled 0 above it. Bottom voice has a note with a circled 2 above it. Measure 4: Top voice has a note with a circled 2 above it. Bottom voice has a note with a circled 3 above it. Measure 5: Top voice has a note with a circled 1 above it. Bottom voice has a note with a circled 0 above it.

A continuation of the musical score from the previous page. It consists of five measures. Measure 1: Top voice has a note with a circled 0 above it. Bottom voice has a note with a circled 1 above it. Measure 2: Top voice has a note with a circled 1 above it. Bottom voice has a note with a circled 2 above it. Measure 3: Top voice has a note with a circled 0 above it. Bottom voice has a note with a circled 2 above it. Measure 4: Top voice has a note with a circled 1 above it. Bottom voice has a note with a circled 3 above it. Measure 5: Top voice has a note with a circled 0 above it. Bottom voice has a note with a circled 1 above it.

Sheet music for guitar tablature, measures 1-5. The top staff shows a melody with various note heads and stems. The bottom staff shows harmonic patterns with fingerings like 1, 2, 3, 4, and 0. Measure 5 ends with a half note II.

Sheet music for guitar tablature, measures 6-10. The top staff continues the melody with quarter notes. The bottom staff shows harmonic patterns with fingerings like 1, 2, 3, 4, and 0. Measure 10 ends with a half note II.

Sheet music for guitar tablature, measures 11-15. The top staff shows a melody with quarter notes. The bottom staff shows harmonic patterns with fingerings like 1, 2, 3, 4, and 0. Measure 15 ends with a half note II.

Sheet music for guitar tablature, measures 16-20. The top staff shows a melody with quarter notes. The bottom staff shows harmonic patterns with fingerings like 1, 2, 3, 4, and 0. Measure 20 ends with a half note II.



# Sonnet

This piece was published in 1547 in Valderrábano's *Silva de Sirenas*. Little is known about the composer, despite exhaustive research by Emilio Pujol, who has worked extensively transcribing and editing all vihuela composers.

Suggested tempo is  $\text{♩} = 84$ .

- 1** In order to sustain the E the first finger should be pushed down to cover the A without leaving the fourth string.

Enriquez de Valderrábano

The sheet music consists of five staves of vihuela tablature. Each staff uses a treble clef and a common time signature. Fingerings are indicated above the notes, and pedal points are marked with dots below the bass line. Measure numbers are placed above the first four staves. The first staff begins with a half note (II) followed by eighth notes (1, 2, 0). The second staff begins with a half note (II) followed by eighth notes (1, 4, 1). The third staff begins with a half note (II) followed by eighth notes (1, 2, 0). The fourth staff begins with a half note (II) followed by eighth notes (1, 4, 1). The fifth staff begins with a half note (II) followed by eighth notes (1, 2, 0).

# Pavan

This pavan is from *El Maestro* (1535). Luis Milan was a courtier in the viceregal court of Germaine de Foix at Valencia, a scene of social and cultural elegance. He was also the author of *El cortesano*, patterned on the *Libro del Cortegiano*, Castiglione's famous book of court manners. Milan portrays himself somewhat favorably as a highly talented nobleman.

His instructions state that the pavan should be played with the measure somewhat fast. He also indicates that the complete piece may be repeated once or twice, but this suggestion need not be taken literally. I would suggest a rather grandiose approach with a tempo about  $\text{♩} = 152$ .

- 1** *It is a little awkward to sustain the A, but it is worth the effort.*
- 2** *Be sure to play the high A loudly enough for it to sustain. A crescendo up to this point is effective.*
- 3** *This passage should be practiced separately so that tempo is not lost here.*

**S**tas seys fantasias que se siguen como arriba ho dize parecen en su apre y cōpostura alas mesmas pauanas q en Ytalia se tañen: y pues en todo remedian a ellas digamos les panonas. las quattro primeras son inuentadas por mī. las dos que deīpues se siguen la sonada dellas se bīzo en Ytalia: y a cōpostura sobre la sonada dellas es mīa. Denen se tañer con el cōpas a'go apressurado: y requieren tañer le dos otras vezey esta pauana q primamente se sigue anda por los terminos del primero y segundo tono.

# Pavan

Luis Milán

The sheet music consists of ten staves of tablature for a six-string guitar. The tablature uses a standard six-line staff with fret numbers (0, 1, 2, 3, 4, 5) indicating finger placement. Chords are indicated by Roman numerals (I, II, III, IV, V, VI, VII, VIII) above the staff. Measure numbers are placed above the staff at various points. The key signature changes throughout the piece, including G major, A major, and C major. The time signature is mostly common time (indicated by a 'C'). Some measures feature grace notes and slurs. The first staff begins with a G major chord (000000). The second staff begins with an A major chord (222222). The third staff begins with a G major chord (000000). The fourth staff begins with a C major chord (000000). The fifth staff begins with a G major chord (000000). The sixth staff begins with an A major chord (222222). The seventh staff begins with a G major chord (000000). The eighth staff begins with an A major chord (222222). The ninth staff begins with a G major chord (000000). The tenth staff begins with an A major chord (222222).

# Fantasia

This piece (originally untitled) was transcribed by Oscar Chilesotti from a Sixteenth-century manuscript lute book. It is chosen here as a straightforward example of a common style of piece which was purely instrumental and unrelated to dance forms. The aim of the player is to bring out the contrapuntal (multiline) quality of the piece by carefully sustaining tied and held notes for their full value. It is important to recognize the original tune as it reoccurs in other voices. The “Fantasia” seems to sound well at a stately  $d = 76$ .

Anonymous

The musical score consists of six staves of tablature, each representing a different voice or part of the contrapuntal texture. The tablature uses a treble clef and a 2/4 time signature. Fingerings and dynamic markings such as  $p$  (piano),  $f$  (forte), and  $\#$  (sharp) are included. Measure numbers and section markers like "II" and "V" are also present. The music is divided into six systems, each starting with a new staff.

# The Round Battle Galliard

Dowland was perhaps the most famous lutenist of his day, and his works were extensively published abroad as well as in England. For a marvelously thorough work on this composer, the reader is referred to Diana Poulton, *John Dowland* (Faber Music Ltd., London, 1972).

This piece is great fun to play. Much of Dowland is steeped in Elizabethan melancholy, but this lively dance seems full of humor. It comes from the Dowland lute book.

Suggested tempo is  $\text{♩} = 104$ .

**1** This is an awkward stretch, but it is possible to hold the chord.

**2** The fingering seems unnatural, but this is one of the cases where in lute tuning there was no problem. On the whole it does not seem worth the inconvenience of tuning down the third string to facilitate this measure, but for those who wish to try it, a third string tuned to F $\sharp$  instead of G will take out much of the difficulty of this passage and the following cadence.

John Dowland

The musical score consists of five staves of lute tablature. The key signature is A major (three sharps). The time signature varies between common time and 3/4. The first staff begins with a 3/4 measure followed by a 3/4 measure. The second staff begins with a 3/4 measure followed by a 2/4 measure. The third staff begins with a 3/4 measure followed by a 3/4 measure. The fourth staff begins with a 3/4 measure followed by a 2/4 measure. The fifth staff begins with a 3/4 measure followed by a 3/4 measure. The music includes various note heads, stems, and bar lines, with some notes having numbers above them. There are also some rests and a few grace notes. The tablature uses standard notation with vertical lines for the strings and horizontal lines for the frets.

# Never Weather Beaten Sail

This song is from Campion's second *Book of Ayres*. Campion is mentioned above in the study notes on p. 28. The chord changes are a little more difficult than the preceding song, and careful attention should be given to the fingering. A moderate tempo seems appropriate, but it should not be allowed to drag.

CANTVS.

XL.

Euer weather-beaten saile more wil- ling bent to shore, Then my weary spright now  
Neuer tyred pilgrims limbs af- fe- ted slumber more;

Thomas Campion

Nev - er weath - er beat - en sail more will - ing bent to shore,

A musical score page featuring a vocal melody in soprano clef and a piano accompaniment. The vocal line consists of eighth and sixteenth notes with lyrics: "Nev - er tir - ed pil - grims' limbs af - fect - ed slum - ber more;". The piano part has two staves, each with four hands. Fingerings are indicated above the notes: 1, 0, 2, 3 for the left hand in the first staff; 1, 3, 2, 3 for the right hand in the first staff; 0, 2, 3 for the left hand in the second staff; 1, 3, 2, 3 for the right hand in the second staff; 1, 3, 2, 3 for the left hand in the third staff; 1, 3, 2, 3 for the right hand in the third staff; 1, 3, 2, 3 for the left hand in the fourth staff; 1, 3, 2, 3 for the right hand in the fourth staff; and 1, 3, 2, 3 for the left hand in the fifth staff. The piano staff also includes a bass clef and a bass staff.

Than my wear - ied spright now longs To fly out of my  
 trou - bled breast. Oh come quick - ly, oh come quick - ly,  
 Oh come quick - ly sweet - est Lord, And take my soul to rest.

Ever blooming are the joys of heaven's high paradise,  
Cold age deafs not there our ears,  
Nor vapor dims our eyes;  
Glory there the sun outshines,  
Whose beams the blessed only see;  
Oh come quickly, oh come quickly,  
Oh come quickly Glorious Lord,  
And raise my spright to thee.

# La Rossignol

The title of this song translates as “The Nightingale,” and imitations of bird calls and a well-balanced dialogue between the instruments make this one of the most interesting duets from Jane Pickering’s lute book. It is in fact one of my favorites from any period, being simple to play and full of charm.

Suggested tempo is  $\text{♩} = 96$ .

- 1** This fingering may seem curious, but it much facilitates the move to the second position bar as the third finger may be left on the B.
- 2** The ornament here is effective as a chirrup in the bird call.
- 3** Lift the bar to allow the open string to sound without taking off the first and third fingers.

Anonymous

The musical score consists of three staves of tablature notation. The top staff begins with a treble clef, a sharp sign indicating G major, and common time. It features a dialogue between two voices, with the top voice starting on a higher note than the bottom. Fingerings are indicated above the notes, such as '2 1 0 1' and '2 1 2 4'. Dynamic markings include 'P' (piano) and 'F' (forte). A Roman numeral 'II' appears above the top staff's second measure. The middle staff continues the dialogue, with a box containing the number '1' above a note. It also includes fingerings and dynamic markings. The bottom staff concludes the section, returning to the original key signature. All staves use a standard musical staff with vertical stems pointing down.

The image displays five staves of musical notation, likely for a two-part composition such as mandolin and guitar. The notation includes various symbols and numbers indicating specific fingerings and strumming patterns. The first staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef. The third staff uses a treble clef and has a key signature of one sharp. The fourth staff uses a bass clef. The fifth staff uses a treble clef and has a key signature of one sharp. Measure numbers are present above the staves, and section markers like 'II' and 'III' are indicated.

# Tarleton's Resurrection

This is Dowland in his more melancholy vein. The piece is in fact a lament for the famous clown Richard Tarleton, believed by some to be the person Shakespeare had in mind when he wrote the "Alas, poor Yorick!" speech in *Hamlet*. The source is a manuscript lute book known as the *Wickambrook* now in the possession of Yale University.

The melody is very beautiful, and should be given a singing quality. The piece is in fact easier to play than it looks on paper.

Suggested tempo is  $\text{♩} = 76$ .

John Dowland

The image shows four staves of lute tablature. The first staff begins with a common time signature, followed by measures in  $\frac{1}{2}$  II,  $\frac{1}{2}$  IV, II,  $\frac{1}{2}$  II,  $\frac{1}{2}$  V, and  $\frac{1}{2}$  VII. The second staff continues in  $\frac{1}{2}$  II,  $\frac{1}{2}$  IV, II,  $\frac{1}{2}$  II,  $\frac{1}{2}$  V, and  $\frac{1}{2}$  VII. The third staff begins in  $\frac{1}{2}$  II and ends in  $\frac{1}{2}$  VII. The fourth staff begins in  $\frac{1}{2}$  II and ends in  $\frac{1}{2}$  VII. Each staff contains six measures of music, with tablature numbers indicating fingerings and strumming patterns.

# Intermediate Music



# Ballet

Like "Tanz", this piece is from Fuhrmann's *Testudo Gallo-Germanico*. It is in complete contrast to the English lute music, but it has a well-constructed charm of its own. Probably a fairly brisk tempo is appropriate, particularly to avoid tediousness in the last six measures. I would suggest  $\text{♩} = 88$ .

- [1] It is important to notice the move back to the first position here.
- [2] This is a difficult change, but the fourth finger helps to guide the hand.
- [3] Be sure to lay the full bar down for the C $\sharp$ .

6th to D

Elias Mertel

The musical score consists of six staves of tablature notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff starts with a bass clef and common time. The third staff begins with a treble clef and common time. The fourth staff begins with a bass clef and common time. The fifth staff begins with a treble clef and common time. The sixth staff begins with a bass clef and common time. Fingerings are indicated by small numbers above or below the notes. Measure numbers are placed above the staves. Performance instructions like '1/2 II' and 'II' are also included.

# Galliard

This piece is from the Cambridge University manuscript lute book D.D. 5.78. Players interested in discovering more of Holborne's music should see *The Complete Works of Anthony Holborne*, edited by Maszkata Kanazana (Harvard University Press, 1967). This work contains tablature and piano transcription.

Although many galliards reflect their dance origin and sound well with a brisk strict rhythm, this piece is one of those that seem more lyrical and therefore effective if played with a sustained melodic quality. The suggested tempo is  $\text{♩} = 66$ .

**1** The second finger on the low F# is a stretch, but seems preferable to jumping the third finger over the B.

6th to D

Anthony Holborne

# The Cobbler

This colorful piece is from the Dowland lute book, and introduces a popular form of variation on a folk tune. The tune was printed in John Playford's *The Dancing Master* (7th ed.—1686), showing that it was still popular over half a century later than this manuscript version. Words for the song are given in William Chappell's *Popular Music of the Olden Time* (Vol. 1, 1855, p. 278).

The varied rhythms imply the background tap of the shoemaker's hammer. Cobblers were traditionally merry, and the suggested tempo is  $\text{♩} = 126$ .

- [1] This cross-fingering is necessary to make a smooth transition to the next chord. The melody should be emphasized over the accompaniment.
- [2] A stress on the first and third beats of this passage helps to emphasize the rhythm.



# The Cobbler

Anonymous

# Alman

This is a lively contrast to the preceding piece. The word *Alman* is the same as *Allemande*, or German (dance).

The manuscripts contain much solo music of both Robert Johnson (who also wrote many songs) and of his father, John. Robert's music is characteristically simpler and more melodic than the sophisticated compositions of his father.

Suggested tempo is  $\text{♩} = 108$ .

**1** It is important to place the full bar down for the  $F\#$ , which takes the difficulty out of the fast change.

Robert Johnson

The sheet music consists of ten staves of musical notation for a single instrument, likely a fife or flute. The music is in common time (indicated by '4') and uses a treble clef. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo) are used. The music includes several changes in key signature, notably moving from G major to F# major. Measure numbers are present at the beginning of some staves. The notation is dense and rhythmic, typical of early American folk music.

# Galliard

Rosseter is probably best known for his songs, which he published in conjunction with his friend and fellow composer Thomas Campion. However, a number of his compositions for solo lute survive in manuscript form.

This was almost certainly misnamed a galliard in Jane Pickering's book. It does not seem to fit in three time as indicated in the tablature, and I have rebarred it in four.

Suggested tempo is a relaxed  $\text{♩} = 69$ .

**1** This chord seems a wide spread, but it is quite frequently used in lute music.

**2** This is a hard stretch, but it can be done and the effect is better with the low G sustained.

Philip Rosseter

# Toda Mi Vida Os Amé

Like "Pavan" on p. 41, this song is from Luis Milan's *El Maestro*.

Two accompaniments were given, the instruction being that with the simple accompaniment the singer could ornament the song. However, when the guitarist played the more elaborate accompaniment, the singer was instructed to sing the song plainly.

A translation of the words—not intended for singing—is:

All my life I have loved you.  
 If you love me, I know it not.  
 I well know that you hold love  
 In disaffection and forgetfulness.  
 I know that I am shunned  
 Since feeling your disfavor,  
 And forever I will love you.  
 If you love me, I know it not.



Luis Milan

me a - ma - ys yo

The music consists of four staves of musical notation. The top staff uses a treble clef. The lyrics "me a - ma - ys yo" are written below the notes. Fingerings are indicated above the notes on the first three staves. The fourth staff shows a continuous eighth-note pattern.

no \_\_\_\_\_ lo se. \_\_\_\_\_ Bien se

que

III

que

III

que

te - neys — a - mor

1 p

3 p

Al des - a - mor y al

III I

ol - vi - do. — Se que soy

III

a - bor - re - ci - do — Ya

III

que sa - be el dis - fa -

This section shows a treble clef staff with lyrics "que sa - be el dis - fa -". Below it are two sets of sixteenth-note patterns. The first set uses a bass clef staff with tablature: 0, 1, 2, 3; 2, 1, 0, 1; 4, 3, 2, 1; 0, 1, 2, 3. The second set also uses a bass clef staff with tablature: 0, 1, 2, 3; 2, 1, 0, 1; 4, 3, 2, 1; 0, 1, 2, 3.

vor. — Y por siem -

This section shows a treble clef staff with lyrics "vor. — Y por siem -". Below it are two sets of sixteenth-note patterns. The first set uses a bass clef staff with tablature: 1, 0, 2, 3; 0, 1, 2, 3; 4, 0, 2, 3; 0, 1, 2, 3. The second set also uses a bass clef staff with tablature: 1, 0, 2, 3; 0, 1, 2, 3; 4, 0, 2, 3; 0, 1, 2, 3.

pre os a - ma - re. —

This section shows a treble clef staff with lyrics "pre os a - ma - re. —". Below it are two sets of sixteenth-note patterns. The first set uses a bass clef staff with tablature: 1, 3, 2, 0; 4, 1, 0, 2; 0, 1, 2, 3; 3, 0, 1, 2. The second set also uses a bass clef staff with tablature: 1, 3, 2, 0; 4, 1, 0, 2; 0, 1, 2, 3; 3, 0, 1, 2.

Si me a - ma - - is yo —

III

— no — lo se. —

Toda mi vida hos ame  
Y por siépre hos amare      Si me amays yo no lo se.

Biéle q reneys  
Se q soy abo-

Este villancico q  
se sigue es el mismo  
q arriba esta: y bla  
máera q agora esta  
sonado el catorz ha  
d catar llano y la ví  
buela algo apessa.

amor al desamor y al olvido.  
recido ya que sabe el disfauor

To da  
y por

# The Night Watch

Holborne wrote versions for both lute and bandore of this piece, which has the air of a popular tune. It makes a pleasant contrast with Holborne's "Galliard," if they are performed as a pair.

The harmonic structure is quite full, which entails some practice to negotiate the chord changes smoothly, but it should be possible to achieve a tempo of about  $\text{♩} = 104$ .

Anthony Holborne

Musical score for 'The Night Watch' in common time, key of C major (two sharps). The score consists of two staves. The top staff starts with a dotted half note followed by a quarter note. The bottom staff begins with a half note. The music features various chords and rhythmic patterns, including sixteenth-note figures and grace notes.

Musical score for 'The Night Watch' continuing from page 1. The top staff shows a sequence of chords and grace notes. The bottom staff begins with a half note. The music continues with its characteristic harmonic richness and rhythmic complexity.

Musical score for 'The Night Watch' continuing from page 2. The top staff starts with a half note. The bottom staff begins with a half note. The score maintains its intricate harmonic and rhythmic patterns throughout.

Musical score for 'The Night Watch' continuing from page 3. The top staff starts with a half note. The bottom staff begins with a half note. The score concludes with a final section of rich harmonic texture.

Musical score for 'The Night Watch' concluding on page 5. The top staff starts with a half note. The bottom staff begins with a half note. The score ends with a final section of rich harmonic texture.

# Drewrie's Accordes

This duet is taken from Jane Pickering's lute book, and another version exists in the earlier book of William Ballet under the title *Toy for the Lutes*.

There is a well-balanced interplay between the instruments and considerable scope for a variety of dynamics. Where a theme is stated by one instrument and then exactly imitated by the other, it is often effective to make the statement strong and the imitation a softer echo.

Suggested tempo is  $\text{♩} = 138$ .

- 1 From here to the end there is a series of imitations of bell sounds, probably those of the chimes of London churches. A ringing sound and echoing imitation are particularly pleasing here.

Anonymous



1

①

②

II

1 3 0 1

2 1 2 1

②

3 0 3 1

3 0 3 1

# Air

From the same source as "Toy" by Francis Cutting, this untitled air of Dowland has great charm. It is a little harder to play on the guitar than on the lute, and some players may wish to try it with the third string down to F# .

Suggested tempo is  $\text{♩} = 72$ .

- [1] Here is the principal trouble spot. The first finger has to move as smoothly as possible from the C# to the low B. The secret is to do it deliberately without trying to rush it.
- [2] This is a curious voicing of this chord, but it is a very common one in lute music and therefore is a characteristic sound.
- [3] Here is another practice spot; remember to keep the first finger on the previous F#.

John Dowland

The sheet music consists of four staves of musical notation for a six-string guitar. The notation includes various fingerings (e.g., 1, 2, 3, 4, II) and dynamic markings (e.g., p, f). The first staff begins with a 4-note chord followed by a melodic line. The second staff features a complex sequence of chords and notes. The third staff contains a series of eighth-note patterns with fingerings and a circled number 6. The fourth staff concludes with a final melodic line. The music is set in common time (indicated by a '4') and uses a treble clef.

# Go From My Window

This song is from the Dowland manuscript. Like "The Cobbler," it was a popular folk song. In Francis Beaumont's *Knight of the Burning Pestle*, old Merrythought sings:

Go from my window, love, go;  
Go from my window, my dear;  
The wind and the rain  
Will drive you back again,  
You cannot be lodged here.

Chappell's book, mentioned in the note on p. 52, gives further information about this song on p. 140.

Technically the piece should not present too much difficulty provided that care is taken to notice where the fingering indicates a change from first to second position or the reverse. There is considerable variety in the variations, and the rhythmic differences should be emphasized for contrast. Suggested tempo is  $\text{♩} = 96$ .

Anonymous

The music consists of five staves of tablature for a six-stringed instrument, likely a lute or guitar, with a basso continuo staff at the bottom. The tablature uses numbers to indicate fingerings (e.g., 0, 1, 2, 3, 4) and includes slurs and grace notes. The basso continuo staff uses standard musical notation with bass clef, common time, and various rests and note heads. The music is in G major, indicated by a key signature of one sharp. The tablature is organized into measures separated by vertical bar lines.

The image shows six staves of musical notation for a six-string guitar. The notation uses standard musical symbols like notes, rests, and dynamics, but includes tablature-specific elements such as fingerings (e.g., '0', '1', '2', '3', '4') above or below the notes, and string numbers (e.g., '1', '2', '3', '4', '5', '6') indicating which string to play. There are also several handwritten annotations: 'C!' and 'C:5' are written above the first staff; '1/2 II - - - - , ' is written above the third staff; '④' is written above the fourth staff; and '1/2 II - - - - , ' is written above the fifth staff. The music is set in common time and includes various dynamic markings like 'p' (piano) and 'f' (fortissimo). The overall style is a technical exercise or piece of music designed for guitar performance.

# Morenica Da Me Un Beso

This song is a lighthearted dialogue between lovers; the translation is—

“Dark-haired girl, give me a kiss.”

“What’s this about?”

“What you just heard.”

“Away with you! Don’t be so bold,  
I’m not just anyone you know.”

“Give me what I ask for, don’t be so unkind.

You make my life a torment

And since I am your prisoner  
Give me a kiss!”

“And I ask you a favor,  
Away with you!”

The version for voice and vihuela is from Fuenllana’s *Orphenica lyra*. Technically the accompaniment should give no problem except that it should be played quite fast.

A delightful recording of this song has been made by Victoria de los Angeles (Angel 35888) in the collection *Spanish Songs of the Renaissance*.

Juan Vasquez

The musical score consists of three staves of music. The top staff shows a vocal line with lyrics: "Mor - en - i - ca da meun". The middle staff shows a vihuela line with fingerings (e.g., 1, 2, 3, 4) and a tempo marking of  $\frac{1}{2}$  III. The bottom staff shows another vihuela line with fingerings and a tempo marking of  $\frac{1}{2}$  III. The lyrics "be so, Co - mo es" are written above the middle staff, and "es - so?" and "A -" are written below the bottom staff.

Musical score for piano and voice. The vocal part continues with lyrics: "ques - to que has o - i - do, oxe a - fue - ra!". The piano accompaniment features a bass line with various notes and rests, and a treble line with chords and fingerings (e.g., 1, 2, 3, 4). Measure 12 begins with a key signature of  $\frac{1}{2}$  III.

No se - ais tan a - tre - vi - do,

Musical score for 'Mi Amor' featuring vocal and piano parts. The vocal line includes lyrics: Mi - ra que no soy quien. The piano part shows fingerings and pedaling.

Musical score for 'Quien soy' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'quie - ra, Que no \_\_\_\_\_ soy quien quie - ra,'. Fingerings are indicated above the notes: 0, 4, 1, 0; 1, 2, 0, 2; 4, 3, 1, 0; 4, 3, 1, 0; 0, 2, 1; 4, 3, 0; 1, 3. A measure repeat sign is shown with '1/2 III -'. The bottom staff shows corresponding rhythmic patterns with fingerings: 0, 2, 1; 4, 3, 0; 1, 3.

Dame lo que te de - man - do, No

seas des - a - gra - de - ci - da,

$\frac{1}{2}$  III - - - - , III - - - -

Mi - ra que tie - nes mi vi - da

III - - - - , III - - - -

Con - tin - ua - men - te pe - na - do, Y pues

$\frac{1}{2}$  III - - - - ,  $\frac{1}{2}$  I - - - - , III

tu me tien - es pres - o.

Da - - - -

III

me un be - so!

Que

de mer - ced te lo pi - do, Oxe a - fue - ra!

$\frac{3}{4}$

No se - ais tan a - tre - vi - do,

Mi - ra que no soy quién

III - - - - -

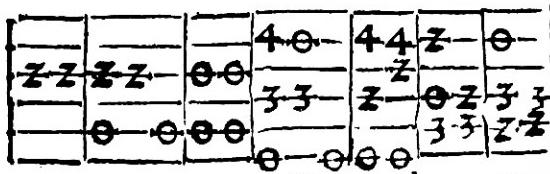
quie - ra, Que no soy quién quie - ra!

$\frac{3}{4}$

Juan vazquez a tres! Orphenica Lyra Libro.V. Fo. cxxxijj



Villanci-  
co a tres.



Orenica dame vn

# Toy For Two Lutes

This technically straightforward duet from Robinson's *The Schoole of Musicke* (1603) provides a pleasant recreation. The players should reverse parts at the repeat points. Notice that most of the sixteenth-note runs will come out best if started with the M finger.

Suggested tempo is  $\text{♩} = 84$ .

**1** It is not possible to sustain the bass D for more than two counts with this fingering, however the dotted half note shows the intention of the lute original.

Thomas Robinson

The musical score consists of three staves of music for two lutes. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time (indicated by 'C'). Fingerings are indicated above the notes, such as '1 m i m i m i' and '2 4 1 2 4 1'. Strumming patterns are indicated below the notes, such as '0P' and '1P'. The score includes a repeat sign with a '1' above it and a '2' below it, indicating that the players should reverse parts at the repeat points. The music is in G major, as indicated by the key signature of one sharp. The score is divided into measures by vertical bar lines.

Sheet music for lute, showing two staves. The top staff uses tablature with numbered boxes indicating fingerings. The bottom staff uses standard musical notation with note heads and stems. Measure numbers 1 through 8 are indicated above the top staff.

Sheet music for lute, showing two staves. The top staff uses tablature with numbered boxes indicating fingerings. The bottom staff uses standard musical notation with note heads and stems. Measure numbers 1 through 8 are indicated above the top staff.



Lute by Hans Frei, dated 1550.

# Fantasia

An interesting example of music for the four-string guitar, this piece was published in 1554 in Fuenllana's *Orphenica lyra*. Although blind, the composer was one of the most celebrated players of his time and held a position as musician to the Marquesa de Tarifa.

The "Fantasia" shows a more imaginative use of the limited four strings than other published works for guitar during this period. The principal challenge lies in sustaining each voice for its true value.

Suggested tempo is  $\text{♩} = 132$ .

- [1] At this point the first finger should bar the C and the first string F so that the C can be sustained.

Miguel de Fuenllana

The sheet music consists of ten staves of musical notation for a four-string guitar. The notation uses a treble clef and common time. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used. Some staves begin with a key signature of one sharp (F#), while others start with no sharps or flats. Measure numbers are present at the beginning of several staves. The music includes various rhythmic patterns and sustained notes, reflecting the challenges mentioned in the text.

A handwritten musical score for a six-string guitar, consisting of five staves of music. The score is written in common time (indicated by  $\frac{4}{4}$ ) and uses a treble clef for all staves. Fingerings are indicated by numbers 1, 2, and 3 placed above or below the notes. Dynamic markings include slurs, grace notes, and a crescendo/decrescendo symbol ( $\sim$ ). The music includes several measures of chords and single-note patterns, with some measures spanning multiple staves. The score concludes with a final measure containing a large eighth note and a circled number 1.



# Greensleeves

*Greensleeves*, one of the most popular tunes in history, was already a favorite in Elizabethan times. It was twice mentioned in Shakespeare's *Merry Wives of Windsor*, and first appeared in the stationer's register of 1580 when Richard Jones had licensed to him "A new Northern Ditty of the Lady Greene Sleeves." There is, however, evidence that the tune is of much earlier origin, perhaps in Henry VIII's time, this registration and the many that followed it being evidence of a new wave of popularity in the late sixteenth-century.

In the following century it was adopted during the revolution by the cavaliers, who wrote many political songs to this tune, and in 1728 appeared again as one of the melodies selected for the *Beggar's Opera*.

One of the earliest instrumental settings occurs in William Ballet's manuscript lute book (late sixteenth-century), and a transcription of this is included in Brian Jeffery's *Elizabethan Popular Music*, (Oxford University Press, 1966). The same author has transcribed a duet version from the Dowland lute book in his *Elizabethan Duets* (Schott and Co. Ltd., 1970).

Cutting's version lies very well on the guitar and is a pleasure to play. The manuscript of this is now in the British Museum (Add. 31392).

Suggested tempo is a lilting  $\text{♪} = 138$ .

- [1] This is a common chord on the lute which makes some demand on the left hand, but it is possible with practice.
- [2] Note the fourth finger, which makes a necessary change of position for the quick move to the D chord.
- [3] The first finger is necessary if the B is to sustain. It is an awkward jump from the previous chord, which may be played staccato to allow for this.

Francis Cutting

The musical score consists of three staves of music for guitar, arranged vertically. Staff I starts with a common chord (labeled ①) followed by a G major chord (labeled ②). Staff II begins with a C major chord (labeled ③). Staff III starts with a G major chord (labeled ④). Each staff includes fingerings and strumming patterns indicated by numbers below the strings.

Musical score for a six-string guitar, featuring four staves of tablature with various time signatures (3/2, 3/4, 4/4, 4/2) and key changes. The score includes measure numbers 1 through 5, and specific markings such as 'III' and '½ V'.



# Guardame Las Vacas

This composition is interesting as one of the first printed examples of theme and variations. It is taken from Narvaez's *Los seys libros del Delphin*. Like many early Spanish folk themes, its importance lies as much in its chord sequence as in its melody, and the thread of continuity from variation to variation exists mainly in the repeated harmonic structure. Suggested tempo is  $\text{♩} = 144$ .

- A staccato approach is suggested in the upper part for a marked contrast.
  - For purposes of speed, players may wish to play only the F#, allowing the left-hand slide to sound the G# .
  - A half bar should be placed for the G# covering four strings in preparation for the following run.

Luis de Narvaez

The image shows five staves of musical notation for a six-string guitar. The notation includes fingerings (e.g., 0, 1, 2, 3, 4) above the strings and strumming patterns (e.g., 3, 0, 3, 0, 3, 0) below the strings. The first four staves are standard staff notation, while the fifth staff uses a staff with vertical bar lines. Various dynamics like  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$  are indicated throughout the piece.

2

*Lento*

# Melancholy Galliard

The prime source for this piece is the Cambridge lute book D.D. 2 11. One of Dowland's most intense compositions, it is a galliard in name only, as it seems quite unsuitable for dance treatment; in fact, a slow brooding approach is indicated. Suggested tempo is  $\text{♩} = 58$ .

- 1 This passage, which reoccurs several times, could be taken with a series of half bars with the F chord in the third position. However, I feel that remaining in the fifth position gives a smoother transition to the C chord which begins the following measure.
- 2 Although the D (high D) is intended to be sustained, there seems to be no way to do this without contortion.

John Dowland

The musical score consists of five staves of tablature notation for lute. The notation uses a standard staff with a treble clef, a key signature of one flat, and common time. The lute is tuned in EADGBE. The first four staves are in 3/4 time, while the fifth staff is in 2/4 time. Measure numbers are indicated above the staves. The score includes various performance instructions such as 'III -' and 'V -' indicating harmonic progressions, and fingerings like '1', '2', '3', '4', '5', and '6' placed above or below the notes. The tablature shows the frets and strings being played, with '0' for open strings and numbers 1 through 4 for different fret positions.

III

2  
½ III

III

I  
⅓ II  
⅔ III

V  
III  
½ II  
I  
III

0  
⅓ II  
⅔ III  
2  
⅓ II  
I  
III

# When To Her Lute Corinna Sings

This song of Campion's is from Rossiter's *Book of Ayres*, published in 1601. It has great charm when performed with a light touch, and the last four measures have a most interesting interplay between voice and instrument.

- [1]** *The third position is necessary in preparation for the following chord, but it may be easier to place both third and fourth fingers at this point.*
- [2]** *The original was an octave lower; unfortunately, this is impossible on the guitar. The stretch is worth it to sustain the chord.*

Thomas Campion

When to her lute Co - rin - na sings, Her voice re - vives — the lead - en strings,

And doth in high - est notes ap - pear, As an - y chal - lenged e - cho clear;

But when she doth of mourn - ing speak, Ev'n with her sighs, her sighs,

her sighs the strings do break, The — strings do break.

And as her lute doth live or die,  
 Led by her passion, so must I,  
 For when of pleasure she doth sing,  
 My thoughts enjoy a sudden spring;  
 But if she doth of sorrow speake,  
 Ev'n from my heart, my heart the strings do break,  
 The strings do break.

Hen to her lute Corrina sings, her voice revives the leaden strings,

and doth in highest noates appear as any challeng'd echo cleere, but when she doth of mour-

ning speake, ev'n with her sighes her sighes, ii. the strings do breake the strings do breake.

And as her lute doth live or die,  
 Led by her passion, so must I,  
 For when of pleasure she doth sing,  
 My thoughts enjoy a sodaine spring,  
 But if she doth of sorrow speake,  
 Eu'n from my hart the strings doe breake.

# Galliard

From Mudarra's *Tres libros de musica en cifra para vihuela* (1546), this galliard has a strong dance feeling and should be played in strict tempo. Actual speed will be governed by the sixteenth-note runs.

Suggested tempo is  $\text{♩} = 84$ .

1 The original has an additional G an octave lower.

2 This measure and the next contain the major technical difficulties of the piece. The fingering seems somewhat strange, but this seems to be the best solution.

Alonso de Mudarra

The musical score consists of five staves of music for a single string instrument (vihuela). The key signature is A major (two sharps). The time signature varies throughout the piece, indicated by 'I', 'II', and '½ II'. Fingerings are provided for most notes, and there are several sixteenth-note runs. The first staff begins with a measure of 4/4. The second staff starts with a measure of 2/4. The third staff begins with a measure of 4/4. The fourth staff starts with a measure of 2/4. The fifth staff begins with a measure of 4/4. The music includes various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and grace notes. The notation is in standard musical staff notation with vertical stems.

# Mrs. Anne Harecourt's Galliard

Like Dowland, Pilkington took his bachelor's degree in music at Oxford. He later became rector of St. Bridget's Church in Chester. His *First Book of Songs* was published in 1605, and one of these songs (p. 106) is included later in this book. This galliard is from the Cambridge lute book (D.D. 2.11).

The structure of this galliard makes it unlikely that it was played fast, and indeed it seems to have a wistful charm at a moderate tempo, about  $\text{♩} = 80$ .

- [1] At both these points I have simplified the lute original to ease the flow of the piece.
- [2] Note the change to the fourth finger to free the third for the following chord.

Francis Pilkington

The musical score consists of five staves of lute tablature. Each staff begins with a treble clef, a key signature of four sharps, and a common time signature. The tablature uses a standard six-string lute tuning (G-C-E-A-D-G). Fingerings are indicated by numbers above or below the strings, and beams group notes together. Measure numbers are placed above the first few measures of each staff. The score includes various rests and dynamic markings like 'p' (piano). The music is divided into sections by vertical dashed lines, with labels such as 'II', 'IV', 'VII', and '1/2 II' appearing above certain measures. The notation is dense and requires knowledge of lute tablature to play.

# Advanced Music



# The King Of Denmark's Galliard

This short version of Dowland's galliard for his onetime patron Christian IV of Denmark is taken from the book *Lachrimae or Seven Tears*. The compositions in it were for viols and lute, the lute parts being somewhat simpler than the extended solo arrangements.

I suggest a vigorous, imperial approach at a tempo of about  $\text{♩} = 108$ .

**1** The right-hand thumb plays both the low A and E.

**2** The change to the fourth finger is an important preparation for the chord that begins the next measure.

John Dowland

The sheet music for "The King Of Denmark's Galliard" by John Dowland consists of six staves of music for a single string instrument (lute). The key signature is G major (two sharps). The time signature changes throughout the piece, indicated by Roman numerals above the staff: I, II, III, and VIII. Various fingering and bowing markings are present, such as '1' over a note, '4' over a note, and '3' over a note. Measure numbers are also indicated above the staff. The music is divided into measures by vertical bar lines.

# Queen Elizabeth's Galliard

A fitting companion to the previous piece is Dowland's tribute to his own queen. This piece appears in the *Variety of Lute Lessons*, published by Dowland's son, Robert. Of majestic structure, it evokes fanfares and trumpet calls, and the change to 9/8 time is particularly effective.

Suggested tempo is  $\text{♩} = 88$ .

- 1** This is an unusual arrangement for the right hand, but it is not particularly difficult when it is clear in the mind.
- 2** The ligados here and elsewhere in the piece are editorial and may be omitted. However, in this passage they seem to emphasize the relationship to the first theme.
- 3** A staccato approach to the melody followed by a stress on the high B helps to establish the new rhythm. Three eighth notes now take the same time as a quarter note in the previous section.
- 4** A stress at these points helps to emphasize the cross-rhythm.

John Dowland

Musical score for a solo instrument, likely a harpsichord or organ, featuring four staves of music. The music is in common time and consists of measures 2 through 6. Fingerings and dynamic markings are present. Measure 2 starts with a grace note (0) followed by a sixteenth note (1), a eighth note (2), a sixteenth note (3), and a eighth note (4). Measures 3 and 4 continue with similar patterns. Measure 5 begins with a sixteenth note (0) followed by a eighth note (1), a sixteenth note (2), a eighth note (3), and a sixteenth note (4). Measure 6 concludes with a eighth note (2).



# Lady Hammond's Alman

In Elizabethan times it was customary to show appreciation to patrons by dedicating a composition to them, and this piece and the one which follows are an example of charming "gifts" of this sort. The source is the Cambridge Manuscript D.D.2.11.

- 1** *The slightly unusual fingering of this measure is quite easy with practise and facilitates the execution of the chord on the second beat.*  
*Suggested tempo is ♩ = 66.*

John Dowland

The musical score for 'Lady Hammond's Alman' by John Dowland is presented in eight staves. The music is in common time and uses a treble clef. The key signature is two sharps. Fingerings are indicated above the notes, and basso continuo basses are shown below the staves. The score includes various measures with specific fingering instructions, such as '1', '2', '3', '4', and 'o'. Measures are separated by vertical bar lines, and some measures are grouped by dashed horizontal lines labeled 'II' and 'IV'.

# Lady Hunsdon's Alman

This version is taken from the Dowland lute book, and it appears to be in his own handwriting, floridly signed "Bachelor of Musick." Suggested tempo is a lively  $\text{♩} = 66$ . Some passages are crossed out in favor of quite different alternatives. Since some of the variants appear to be improvements on the original, they are given here.

*For this measure the crossed out Dowland version is*



*The lute book D.D.5.78 gives*



- ② This is a difficult passage on the guitar, but it is possible if the fourth finger is anchored to the third string for the first three beats of the measure.

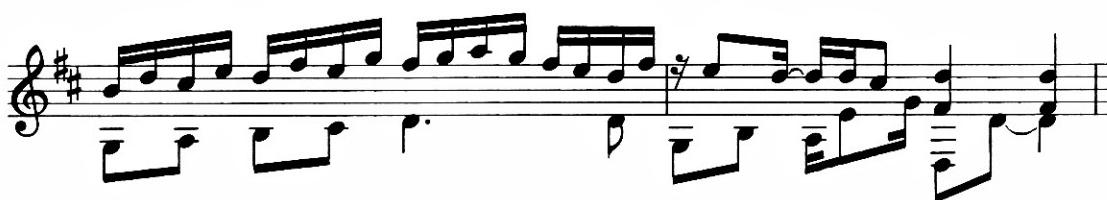
- ③ The alternative in D.D.5.78 is



which has a nice spring to it.

- ④ In the original the  $F\#$  was an octave lower.

- ⑤ This measure is replaced by two in D.D.5.78 as follows—



# Lady Hunsdon's Alman

John Dowland

6th to D

V

III

# The Flatt Pavin

John Johnson was lutenist to the Royal Chapel from 1581 to his death in 1595. His *Flatt Pavin* was an extremely popular piece and reoccurs in manuscript lute books. This duet version is from Jane Pickering's book.

Suggested tempo is  $\text{♩} = 88$ .

The technique is straightforward providing that care is taken to observe fingerings which involve a change of position.

**I** Use the end of the first finger, as if about to bar, then place the tip on the B and lift the other end to sound the open string.  
John Johnson

The sheet music consists of eight staves of musical notation for two voices. The top two staves are in treble clef, and the bottom six staves are in bass clef. The key signature is one sharp (F#). The time signature varies throughout the piece. Fingerings are indicated above the notes, and dynamic markings like  $\text{p}$  (piano) and  $\text{f}$  (forte) are used. The music includes various note values such as eighth and sixteenth notes, and rests. The bass part provides harmonic support, often consisting of sustained notes or simple chords. The treble parts feature more complex melodic lines with frequent changes in pitch and rhythm.

I

$\frac{1}{2}$  II - - - - -

I

(2)

$\frac{1}{2}$  II

The sheet music consists of five staves of musical notation for a six-string guitar. The top two staves are standard staff notation, while the bottom three are tablature. The music includes various techniques such as slurs, grace notes, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music includes various techniques such as slurs, grace notes, and dynamic markings.

# Galliard To The Flatt Pavin

This piece first appeared in Jane Pickering's lute book. Containing the same thematic material as the "Flatt Pavin," this galliard may be programmed effectively with it. This type of pairing was more common on the Continent than in England, but there are nevertheless many examples in the English lute school.

Suggested tempo is  $\text{♩} = 96$ .

John Johnson

Musical score for the first system of "Galliard To The Flatt Pavin". The score consists of two staves. The top staff is for the lute, showing fingerings (e.g., 3, 1, 4) above the notes. The bottom staff is for the basso continuo, showing bass clef, key signature, and a bassoon part. The music is in common time, with a key signature of one sharp. The lute part features a mix of single and double strokes.

Musical score for the second system of "Galliard To The Flatt Pavin". The score continues from the previous system, maintaining two staves. The lute part shows more complex patterns with multiple strokes per note. The basso continuo part remains consistent with the previous system.

Musical score for the third system of "Galliard To The Flatt Pavin". The score continues from the previous systems, maintaining two staves. The lute part shows a continuation of the rhythmic patterns established earlier. The basso continuo part remains consistent.





# As I Went To Walsingham

Walsingham was a popular folk song arranged by almost all the Elizabethan composers. The song, from the Cambridge lute book (D.D.2.11), relates to the traditional pilgrimage to the Church of Our Lady at Walsingham, Norfolk, which was a shrine famous for miracles. Since the priory there was dissolved in 1538, the tune is clearly a very old one.

In *Popular Music of the Olden Time* William Chappell gives the following words—

As I went to Walsingham,  
To the shrine with speed,  
Met I with a jolly palmer  
In a pilgrim's weed.

A palmer was a monk who went from shrine to shrine.

Suggested tempo is  $\text{♩} = 80$ .

Although some of the chord changes need practice, the leisurely tempo should make this piece not too difficult technically.

*The high B can be held over on the lute, but it is unfortunately not possible to do so on the guitar. A crescendo up to this point is effective.*

Anonymous

# Come Heavy Sleep

This is one of the most beautiful songs in Dowland's first book. Full of brooding melancholy, it represents this composer in his most intense mood. The first words of the second verse have been rearranged to the order suggested by Dr. E. W. Fellowes. A slow sustained tempo is necessary.

Benjamin Britten's beautiful Nocturnal, opus 70, for solo guitar is based on this theme, which appears in the final movement.

- 1** *The fingering may seem strange, but it is necessary to sustain the chord. Note that the third finger is already in position from the previous chord.*
- 2** *This is a similar situation to the one just noted; the second finger is already in position from the preceding chord.*

John Dowland

The musical score consists of five staves of music in G major (two sharps) and common time (indicated by '2'). The lyrics are as follows:

Come \_\_\_\_\_ heav \_\_\_\_\_ y sleep,

The im - age of true death, And close

up \_\_\_\_\_ these my wea - ry weep - ing

eyes, Whose spring of tears doth stop my vi - tal breath,

II

IV

Fingerings are indicated above the notes, such as '0' or '1' for the index finger, '2' for the middle finger, '3' for the ring finger, and '4' for the pinky. Some notes have a circled '0' or '1' below them, indicating a sustained note. Chords are shown with numbers above the staff, such as '2 3 1' or '3 2 1'. Measure numbers '1', '2', and '3' are also present.

And tears my heart with Sor - row's high swell'n cries.  
 1 II II -----  
 Come and pos - sess my tir - ed thought-worn soul,  
 IV II  
 That liv - ing dies, that liv - ing dies, That liv - ing dies, till  
 II II ..... 1 IV 2  
 thou. on me be - stole.  
 II II

Come shape of rest,  
 And shadow of my end,  
 Allied to Death, child to this black-faced, black-faced night;  
 Come thou and charm these rebels in my breast,  
 Whose waking fancies doth my mind affright.

O come sweet sleep, or I die forever;  
 Come ere my last sleep comes,  
 Come ere my last sleep comes,  
 Or come, or come thou never.

# Almain

The catchy tune and repeated versions of this allemande indicate that it was one of Cutting's more popular pieces. This version is based on the British Museum manuscript Add. 31392.

Suggested tempo is a lively  $\text{♩} = 132$ .

- 1** After the initial A the first finger forms a three-string half bar without lifting off.
- 2** There is a temptation to use the first finger, but I think the G $\sharp$  sounds better held for the extra half beat. The E in the original was an octave higher.
- 3** The original had an F $\sharp$  above the D $\sharp$ ; this is possible but awkward.
- 4** Lift the end of the bar to sound the A while holding the F $\sharp$ .

Francis Cutting

The sheet music consists of six staves of tablature for a three-stringed instrument. The tuning is indicated as two sharps (G major). Fingerings (1, 2, 3, 4) and string indications (1, 2, 3) are shown above the notes. Measure numbers (I, II, IV, V, VII, IX) are placed above specific measures in some staves. The music is in common time and treble clef.

The image shows four staves of musical notation for piano, likely from a classical piece. The top staff uses a treble clef and has a key signature of two sharps. It features a series of eighth-note patterns with various fingerings like 1, 3, 1, 4; 3, 4, 3, 1; and 0, 1, 3, 0. The second staff also uses a treble clef and includes a measure in 3/8 time with a bass note. Fingerings include 4, 1, 4, 2, 0, 3, 2, 0; 4, 0, 1, 2, 0, 1; and 4, 0, 1, 2, 0, 1. The third staff uses a treble clef and a key signature of three sharps, with a measure in 3/8 time. Fingerings include 1, 0, 2, 0, 1; 3, 0, 1, 2, 0, 1; and 1, 0, 2, 0, 1. The bottom staff uses a treble clef and a key signature of one sharp. Fingerings include 0, 2, 1, 0, 4, 0; 0, 2, 1, 0, 4, 0; and 0, 2, 1, 0, 4, 0.



11

# Mrs. Taylor's Galliard

This is such a good piece that I am surprised not to have seen it in print before. In the manuscript—Cambridge D.D. 5 78—the first two measures appeared to be all quarter notes. However, the piece seemed to have the structure of a dance galliard, which, because of a leap at the fourth step from the beginning, often has a dotted note on the fourth beat. A reexamination of the original revealed what looked like random ink spots over certain notes; on treating these as dotted notes however, a consistent and convincing pattern emerged.

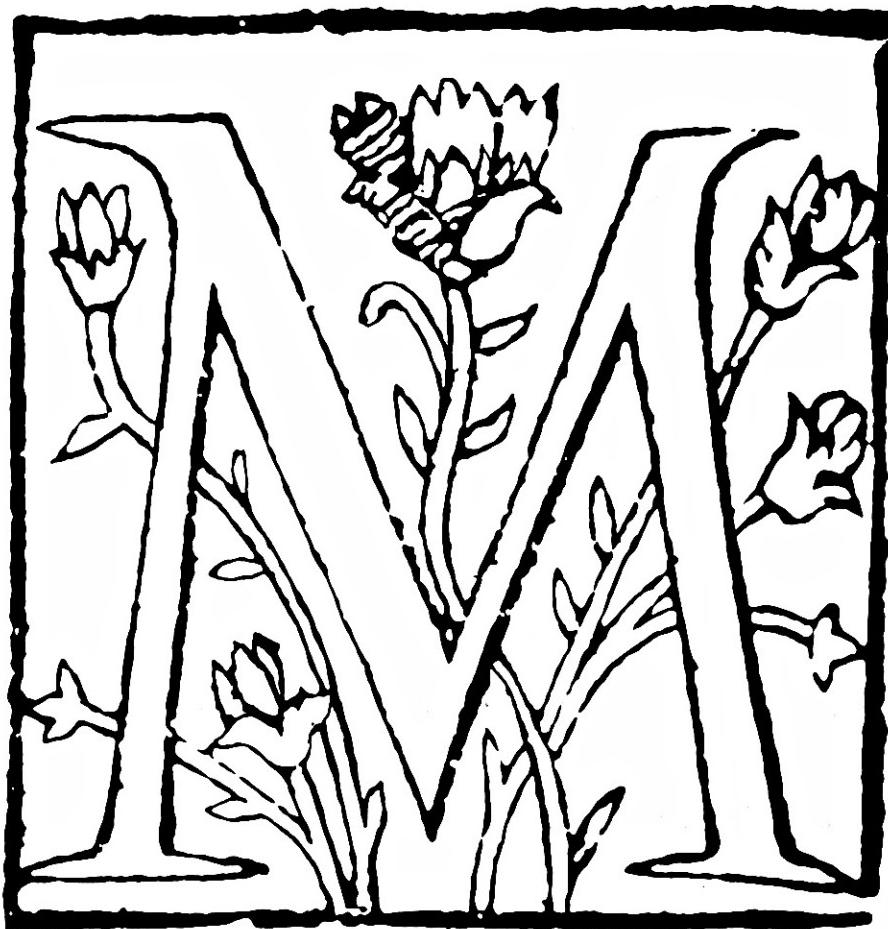
Suggested tempo is  $\text{♩} = 88$ .

- [1] Lift just part of the bar to sound the open A.
- [2] This is a typical lute fingering, but guitarists may prefer a second position bar.
- [3] Use the end of the first finger as if about to bar. This is an unusual but very useful technique when the bar is to follow.

Philip Rosseter

The sheet music consists of six staves of musical notation for a guitar or lute. The key signature is G major (one sharp). The time signature varies between common time and half time. Fingerings are indicated above the notes, and strumming patterns are shown below the notes. Measure numbers are placed above the staves. The first staff starts with a dotted note on the fourth beat. The second staff begins with a half note. The third staff starts with a dotted note on the fourth beat. The fourth staff begins with a half note. The fifth staff starts with a dotted note on the fourth beat. The sixth staff begins with a half note. The notation includes various note heads (open circles, solid circles, etc.) and rests, with some notes having horizontal dashes through them.

IV ..... 1 II ..... 1  
 2 3 1 2 4 1 1 4  
 1 4 3 1 2 3 1 4 3 1  
 1P 2P P 3P 1P 1P 1P 1P 1P  
  
 IV ..... 1 II ..... 1  
 3 1 2 4 3 2 1 4 2  
 1 2 3 1 0 4 2 3 2  
 0P 1P 1P 1P 0P 3P 1P 0P  
  
 II ..... 1 IV ..... 1 II ..... 1  
 3 4 4 4 3 4 1 4 3 1  
 1P 1P 1P 1P 1P 1P 1P 1P  
  
 IV ..... 1 II ..... 1  
 3 4 1 4 3 1 3 4 3 1  
 1 3 0 1 3 4 4 3 1 4 1 4 4  
 3P 1P 1P 1P 1P 1P 1P 1P 1P  
  
 1 3 4 1 4 3 1 0 1 3 0 1 4 3 2 0 2 1 4 2  
 1P 1P 0P 2P P 1P



# Rest Sweet Nymphs

This charming lullaby is from Pilkington's *First Book of Songs*, published in 1605. The change of tempo is as printed in the original, but the stress falls on the second beat of the measure in the 3/4 section. I suggest a light andantino tempo.

VI.

CANTO.

The image shows a decorative initial 'R' on the left, intricately designed with floral patterns. To its right is a musical score for three voices. The top line is labeled 'VI.' and the right side is labeled 'CANTO.'. The lyrics 'Rest sweet Nymphs let goulden sleepe, charme your star brighter eie, Whiles my' are written below the notes. The music consists of three staves with various note heads and rests. The bottom staff has some lettering below it: 'at a adra', 't b a', 'r a s', 'a a d', 't r a', 'r a', and 'r a'. The middle staff has 'a a d', 't r a', 'r a', and 'r a'. The top staff has 't r a', 'r a', and 'r a'.

Francis Pilkington

Musical score for 'Rest sweet nymphs' in G major, 4/4 time. The vocal line is as follows:

Rest sweet nymphs let gold - en sleep, Charm your star bright - er

The accompaniment consists of a basso continuo part with bassoon and harpsichord parts indicated by numbers below the bass line.

Musical score continuation for 'Rest sweet nymphs' in G major, 4/4 time. The vocal line continues:

eyes, While my lute the watch doth keep, With pleas - ing sym - pa -

The accompaniment consists of a basso continuo part with bassoon and harpsichord parts indicated by numbers below the bass line.

thies,      Lul - la lul - la - by,      Lul - la lul - la - by,

Sleep sweet - ly, sleep sweet - ly, Let noth - ing af - fright ye,

In calm con - tent - ments lie.

1.                    2.

Dream fair virgins of delight,  
And blest Elysian groves,  
While the wand'ring shades of night,  
Resemble your true loves.  
Lulla lullaby, Lulla lullaby,  
Your kisses, your blisses,  
Send them by your wishes,  
Although they be not nigh.

Thus dear damsels I do give,  
Goodnight and so am gone,  
With your hearts desires long live,  
Still joy and never moan.  
Lulla lullaby, Lulla lullaby,  
Hast pleased you and eased you,  
And sweet slumber seized you,  
And now to bed I hie.

# Fantasia

This fantasia and the one that follows are examples of more extended and sophisticated solo form and are fingered for lute tuning with the third string down to F♯ to avoid unnecessary technical difficulty.

This is from Mudarra's *Tres libros* (1546). It bears the full title "Fantasia, which imitates the harp of Ludovico," and is one of Mudarra's finest works, Mudarra commented rather accurately that this piece is "difficult until understood."

Suggested tempo is ♩ = 69.

- I have fingered this arpeggio style to give a more harp-like feeling. The original is in simple form on the first and second strings, with an open E throughout.
- This is a difficult move, but it is necessary to sustain the chord and is possible with practice.
- Sustain the B if possible. It can be done!
- The section that follows is surprisingly modern and unexpected. Mudarra notes, "From here to near the end there are some discords, if played well they do not sound bad." The player is recommended not to slow down here, but to establish a tempo at the beginning slow enough to be consistent throughout.
- This is a hard chord to manage in tempo, but the second finger helps when used as a guide.

Alonso de Mudarra

The musical score consists of ten staves of lute music. Staff 1 starts with a instruction: "3rd to F♯". The music is in common time (indicated by a '4') and uses a treble clef. Fingerings are indicated above the notes, such as '1', '2', '3', '4', and 'm'. Pedal points are marked with 'p'. Measure 10 ends with a repeat sign and 'III' indicating a section repeat. Measures 11-12 show a transition with '1', '3', '4' fingerings. The score concludes with a final cadence in measure 13.



# Entrée De Luth

This French lute piece is from *Diverses pièces mises sur le luth* (Premier livre, Paris, 1611). Although not easy to play, it has great intensity of feeling and is well worth the effort. In spite of the title it sounds very much like a *tombeau* or lament.

Suggested tempo is  $\text{♩} = 63$ .

[1] Some practice is needed here, but it is worth it to hold the A.

[2] It was necessary to simplify this measure to make it playable on the guitar. The original was



[3] This is a stretch, but it is preferable to a complete change of position.

[4] The half bar seven has to be changed from four strings to five, hence is shown twice.

Robert Ballard

# Fantasia

Although one of Dowland's more complex works, this fantasia will not be found to be as difficult as it looks owing to the lute tuning on the guitar. It is taken from Robert Dowland's *Variety of Lute Lessons* (1610).

In general, the music is clear in its intention, working from a majestic exposition through an exciting finale.

Suggested tempo is  $\text{♩} = 100$ .

- 1** This is a hard trill for the third and fourth fingers, but the tablature shows all the notes on the same (second) string.
- 2** Lift the bar enough to allow the open E to sound while sustaining the G#.
- 3** It is important to establish clearly the change of tempo. Possibly a slight hold here is appropriate, followed by a firm downbeat to begin the 6/8 time.

3rd to F#

John Dowland

The sheet music consists of six staves of tablature for a guitar or lute. Each staff begins with a treble clef, a key signature of four sharps, and a common time signature. The first staff starts with a 2/4 time signature. The tablature uses a standard six-string guitar notation where the top string is the 6th string (F#) and the bottom string is the 3rd string (G). Fingerings are indicated above the strings, and strumming patterns are shown below the strings. Measure numbers are placed above the staves at various points. The music transitions through different sections, including a section starting with 'II' and another starting with 'IV'. The final staff ends with a 'VII' and a circled '2'.

The image displays ten staves of musical notation, likely for a solo instrument such as mandolin or guitar. The notation is in common time and consists of sixteenth-note patterns. Each staff includes fingerings (e.g., 1, 2, 3, 4) and strumming or picking markings (e.g., downstroke, upstroke, hammer-on, pull-off). Measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) are placed above the staves. Roman numerals (II, IV) are used to mark specific sections. The key signature is A major (no sharps or flats).



# My Love Hath Vowed

This song is from Rosseter's *Book of Ayres* (1601), which he shared with Campion. It has an interesting modal feeling in the first line and a most attractive balance of voice and instrument at the conclusion. It should go fairly fast.

**1** This fingering may seem strange at first, but with practise it seems to be the smoothest to negotiate the sixteenth notes in tempo.

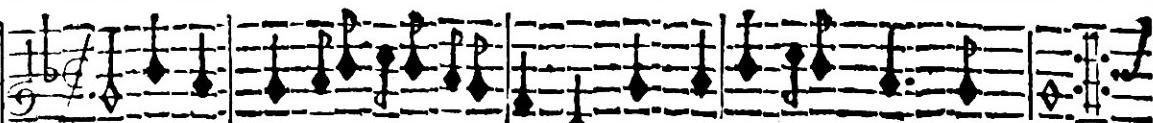
gleichbleib  
schwung

mir zu liebe Thomas Campion

My love hath vowed he will for - sake me, And I  
 am al - read - y sped. Far oth - er prom - ise he did make me, When he  
 had my maid en - head. If such dan - ger be in play - ing.  
 And sport must to earn - est turn, I will go no more a - may - ing.

Had I foreseen what is ensued,  
And what now with pain I prove,  
Unhappy then I had eschewed,  
This unkind event of love.  
Maids foreknow their own undoing,  
But fear not till all is done,  
When a man alone is wooing.

Dissembling wretch to gain thy pleasure,  
What didst thou not vow and swear?  
So didst thou rob me of the treasure,  
Which so long I held so dear.  
Now thou prov'st to me a stranger,  
Such is the vile guise of men,  
When a woman is in danger.



Y loue hath vowd hee will for sake mee and I am also reas die sped.  
Far o<sup>r</sup> ther pro-mise he did make me when he had my mai<sup>r</sup> den head.

If such danger be in playing, and sport must to earnest turne, I will go no more a maying.

# Mr. Southcote's Pavan

This duet was originally for lyra-viol and appeared in Thomas Ford's *Musicke of Sun-dry Kindes* (1607). It is interestingly balanced between the parts and is well suited to two guitars. Unlike the other duets the individual parts are not musically coherent by themselves, and it is necessary to play both together for the musical idea to emerge. Suggested tempo is  $\text{J} = 69$ .

Thomas Ford

The musical score consists of five systems of music, each with two staves. The top staff of each system is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The music is in common time, with a key signature of one flat. The notation includes various note heads (circled numbers 0-4, 1-4, 2-4, 3-4) and rests, with some notes having stems pointing up and others down. Fingerings are indicated above and below the notes. Measure numbers are present in the first system. The score is divided into systems by vertical bar lines.



# When From My Love

For the final song in this collection I have chosen one of my favorite pieces of Elizabethan frivolity. It should be performed at a good speed, which makes some demands on the player, particularly in the last line, but it is well worth the effort. This song is from Bartlet's *Book of Ayres*, published in 1606.

John Bartlet

The musical score consists of four staves of music in common time, treble clef, and G major (two sharps). The lyrics are as follows:

When from my love I looked for love and kind af - fec - tions due,  
 Too well I found her vows to prove most faith - less and un - true.  
 For when I did ask her why, most sharp-ly she did re - ply, That  
 she with me did ne'er a - gree to love but jest - ing - ly.

Fingerings are indicated above the notes in the first three staves. Measure numbers II, IV, and  $\frac{1}{2}$  II are marked above the staff. The fourth staff begins with a key signature of four sharps.

Mark but the subtle policies that female lovers find,  
Who love to fix their constancies like feathers in the wind.  
Though they swear, vow, and protest,  
That they love you chiefly best,  
Yet by and by they'll all deny,  
And say 'twas but in jest.

III.

# CANTO



Hen frō my loue I   'lookte for loue and   kind affections   due,